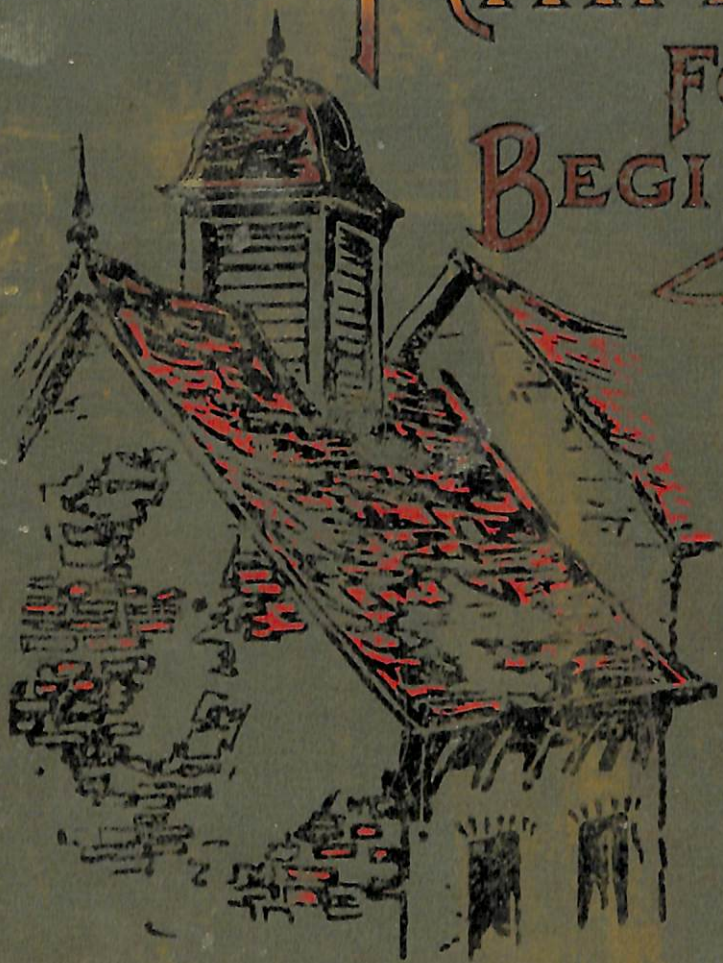


VERE · FOSTER'S · WATER-COLOUR · SERIES ·

# LANDSCAPE PAINTING FOR BEGINNERS



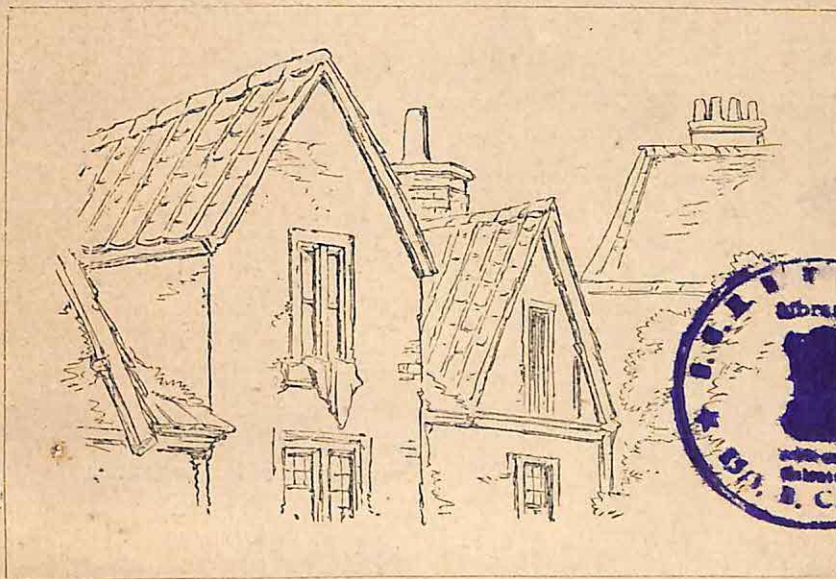
FIRST.  
STAGE.

2  
91



VERE FOSTER'S  
**LANDSCAPE PAINTING**  
FOR BEGINNERS.

FIRST STAGE,  
TEACHING THE USE OF ONE COLOUR.



TEN FACSIMILES OF ORIGINAL STUDIES IN SEPIA BY J. CALLOW  
AND NUMEROUS ILLUSTRATIONS IN PENCIL.  
WITH FULL INSTRUCTIONS IN EASY LANGUAGE.

LONDON: BLACKIE & SON, LIMITED  
GLASGOW AND DUBLIN

# CONTENTS.

	PAGE
INTRODUCTION, . . . . .	3
Materials Required, and General Directions, . . . . .	4
COTTAGE IN SURREY.—Sepia Plates I. II., . . . . .	8, 11
Example Sketch in Pencil of Cottage, . . . . .	9
Instructions in Sketching and Painting, . . . . .	6
SCENE IN A WELSH VALLEY—Study of Rocky Foreground.—Sepia Plates III. IV., . . . . .	13, 15
Instructions in Sketching and Painting, . . . . .	12
SCENE ON THE UPPER THAMES.—Sepia Plates V. VI., . . . . .	19, 21
Instructions in Sketching and Painting, . . . . .	17
SCENE ON THE SOUTH COAST.—Sepia Plate VII., . . . . .	24
Example Sketch in Pencil of Scene on the South Coast, . . . . .	25
Instructions in Sketching and Painting, . . . . .	22
STUDY OF A HIGHLAND VALLEY.—Sepia Plate VIII., . . . . .	30
Example Sketch in Pencil of Highland Valley, . . . . .	31
Instructions in Sketching and Painting, . . . . .	29
OLD CASTLE BY THE SEA.—Sepia Plate IX., . . . . .	35
Instructions in Sketching and Painting, . . . . .	33
VIEW OF WHITBY—Low Water.—Sepia Plate X., . . . . .	39
Instructions in Sketching and Painting, . . . . .	36

*\*\* Interspersed through the Work will be found a number of Vignettes (reduced from Vere Foster's various Drawing-books), which are intended as incentives to the study of other branches of art. It would even be good practice to copy them in the small size, and some of the sketches could be used for reproducing in color.*





## INTRODUCTION.

**B**EFORE the young Art student attempts to depict landscape in the colors of Nature, he is advised by all means to go through a course of painting in Sepia, or Indian Ink. It is, of course, taken for granted that the lessons in Pencil Drawing (Vere Foster's series A, B, C, D, or K) have been already mastered, and a knowledge of form, light, and shade will thus have been acquired as far as black-lead pencil can express it. But we have now to delineate similar objects and scenes by means of the brush and liquid pigments, which is a very different matter. The use of a number of different colors is too difficult to be attempted at first, and every one who wishes to learn landscape painting properly should postpone the desire for color work until he has gone through a course of painting in Monochrome, as this kind of work is termed by artists.

We advise Sepia rather than Indian Ink, as it is both pleasanter and easier to work with, and the result is more satisfactory to the eye. The great landscape-painter Turner nearly always made the early studies of his pictures in this medium; his unrivalled *Liber Studiorum*, with the original drawings for it preserved in the National Gallery, remain to this day as proofs of his painstaking work in this respect. In later times Edward Duncan was in the habit of making Monochrome studies of all his important works before attempting them in color; and the public appreciated these pictures in neutral tints so much that after his decease, when they were sold, they fetched equal prices with the paintings in colors of the same subjects. The examples of such eminent painters should, we think, convince our pupils of the importance of learning to paint landscape in Sepia before attempting it in colors.

The study of painting in Sepia, besides being essential as an introduction to the art of Water-color painting, has many charms of its own. The student who desires a facile medium (powerful or delicate at will) wherein to record his perceptions of nature and to imitate the magic of our light and shade, will find Sepia one of the most useful pigments known. It is capable of almost infinite gradation, from a scarcely perceptible tint to a depth that is almost black; and whether spread in clear, transparent washes over the sky and distance, blotted loosely in the shadows



of over-hanging herbage, or dragged with a dry brush over the rugged surface of some bit of foreground or rock, Sepia will be found to give expression, brilliancy, force, and distance as required.

Many artists indeed consider Sepia preferable to black-lead pencil as a material for sketching from nature, as it may be laid on with ease in flat washes, producing in a few moments, effects which it would require hours of labour to represent in shading with the pencil. Considerable practice in the use of the brush would be necessary, however, before this could be properly done, and in any case we certainly advise that a knowledge of pencil drawing should precede any attempt to paint. A little attention and patient imitation of the simple lessons now given will soon enable the student to lay large masses of tint with certainty and levelness, and each successive attempt will increase his facility in handling the brush.

### MATERIALS REQUIRED, AND GENERAL DIRECTIONS.

PAPER AND SKETCHING BLOCKS.—Smooth paper should not be used, that with the slightly granulated roughness is advisable. Hand-made (Whatman's) paper of the middle surface is the best, the very rough paper which some artists are fond of using is highly objectionable for a beginner, as it tends to promote slovenly drawing and careless detail. For those who do not wish to go to the expense of hand-made paper, machine-made "Cartridge" paper answers admirably and is very much cheaper. For painting in Water-colors the paper should be securely strained on a wooden board, which should be quite level. This is done by damping the paper with a sponge and clean water at both sides, and then fastening the edges only with a little thick paste or strong gum. By the contraction in slowly drying the surface will be left perfectly flat, and will be prevented from "bagging" when moisture is again employed in the painting.

Every young artist should acquire the art of thus mounting paper properly for an elaborate drawing, but for a beginner's practice and for simple sketching at all times "solid sketching blocks" are very convenient. These consist of a number of leaves of drawing paper glued together at the edges. They serve the purpose well, especially for out-door work, as the finished sketch can be easily removed by passing a pen-knife round the edges, leaving the next sheet ready for immediate use; but water must be used more sparingly with solid blocks as they are more liable to cockle or pucker, and it is absolutely necessary to have the surface ready for painting. Such blocks can be had of all sizes and qualities from dealers in artistic material, and some very cheap ones have been produced specially for Vere Foster's series.



BRUSHES.—At least three sizes of brushes are required, known to artists by the name of the sizes of quill used in their manufacture; *duck-quill*, *goose-quill*, and *swan-quill*. Camel's-hair brushes will do well enough for a beginner, but when he can afford it, he should provide himself with sables. A large flat camel's-hair brush will also be found useful for laying on flat washes. All the brushes should first be tested with clean water so as to select only those which spring well when applied to the paper wet, and which take a fine point readily when the water is shaken out from them suddenly. Brushes should always be washed clean when leaving off work, as they will soon spoil if the color be allowed to dry on them.

PALETTE, &c.—A white delf slab with seven divisions, or a large white delf palette with some shallow saucers, should be provided; also two glasses of clear, soft water, some stale bread crumbs, and some clean white blotting-paper. For those who cannot get palettes, common clean delf plates will do well enough.

COLORS.—Formerly moist colors were only to be obtained of very fine quality and at high prices. But since the publication of these cheap Drawing-books has rendered water-color studies possible for the million, the houses dealing in artists' material have shown themselves equal to the occasion, and produced moist colors as cheap as any others. We certainly recommend moist colors when they can be obtained. For the present lessons, however, only one color, *Sepia*, is required. As there are several shades of *Sepia* in the market, however, and some of them may be too cold to imitate these examples, a little Vandyke Brown may be added where it is considered necessary, and WARM SEPIA will be found the most agreeable pigment.

DIRECTIONS FOR PAINTING.—The Example should be placed almost upright before the pupil as nearly as possible on a level with his eye; the drawing-board should be firmly placed on a perfectly steady table or desk with just sufficient slope to allow the color to flow downwards. The water, colors, &c., should be placed towards the pupil's right hand at convenient distances ready for use. The seat should be arranged so that the light may fall from the left hand. Commence by ruling an exact parallelogram to denote the size of the intended picture on the paper. Then begin to sketch at the left side first, working towards the right, with a freely pointed H.B. pencil, and taking care not to lean so heavily as to indent the paper or to make any line that will not rub out at once if required. When speaking of this it may be mentioned that india-rubber should not be used when it is intended to paint subsequently, as it frequently leaves a gummy trace which may repel the application of color; the proper thing to use is some clean crumbs of rather stale bread.



## COTTAGE IN SURREY.

PLATES I. II.



WE begin our first painting lesson with a few hints as to the sketching of the subject. Our pupil should not permit himself to measure, especially at first, but trust to his eye to fix the points and draw the lines. Measuring should only be resorted to when the lines are drawn to see if they are correct. The horizontal line of the picture is a little below a third, and should be faintly indicated first. Fix—upon this ideal guide line—the points from which each of the vertical lines of the cottage rise; then the highest point of the centre line of the chimney (neither it nor the quoins of the cottage walls are strictly perpendicular, and their slight irregularities must be exactly followed), and that of the edge to the left, and draw it down to where it touches the roof.

Fix the point of the extreme eave next the left, and sketch in the roof and the line of the cottage wall, then draw in the rest of the outline of the chimney and fix the point of the apex of the large gable and the points where it touches the eave in the form of the letter **A**, and then the timbers may be added.

The position of the distant gable can now be ascertained, and the two lines of ridge of cottage roof be drawn to meet at the proper point. The surroundings of the cottage, the trees, paling, distance, the tufty grass, and markings of the foreground, and subsequently the detail of the cottage itself and the clouds, should be lightly filled in, and then the whole sketch should be examined carefully to see if it be correct in all points. It would be well to soften down the pencilling by rubbing it over with clean bread crumbs, leaving only as much outline as will be sufficient to guide the use of the brush subsequently,—where boldly marked touches occur in the foreground, if they have been very beautifully drawn they may be allowed to remain, and may help the ultimate effect. It is not absolutely necessary to a Sepia drawing, but it will prevent the hand from smearing the sketch, and at the same time tone down the rather crude color of the paper, if the whole surface be coated with a *very faint* application of Yellow Ochre.

The student should now examine the original, find the palest tint in it, and consider how many gradations of deeper shade may be subsequently required. He may now mix up some of the palest color on the palette or saucer, and in another place prepare some of the succeeding one as well, to have it ready. Let him try a little of each color on the edge of the paper until they match the parts of the



example. He must recollect that washes of color look much darker when wet than dry, and also that the first tints appear much stronger in contrast to the white paper than they will seem when the subsequent workings are applied. However, it is better to err on the light side, as it is easy to add to them afterwards.

Having sloped the paper to allow the color to flow evenly, the pupil should slightly moisten the whole paper with clean water, and when it is very nearly dry begin to float in his first wash. This will be carried over a great portion of the sky (saving out only the edges of the white clouds), under all the darker washes, the greater part of the foreground, the shadowed part of the house and roof, and saving out only the parts of the cottage which are in strong light, and a bit of the paling on the right; some of the detail on the cottage near the window will be put in with the same color, but with a finer brush.

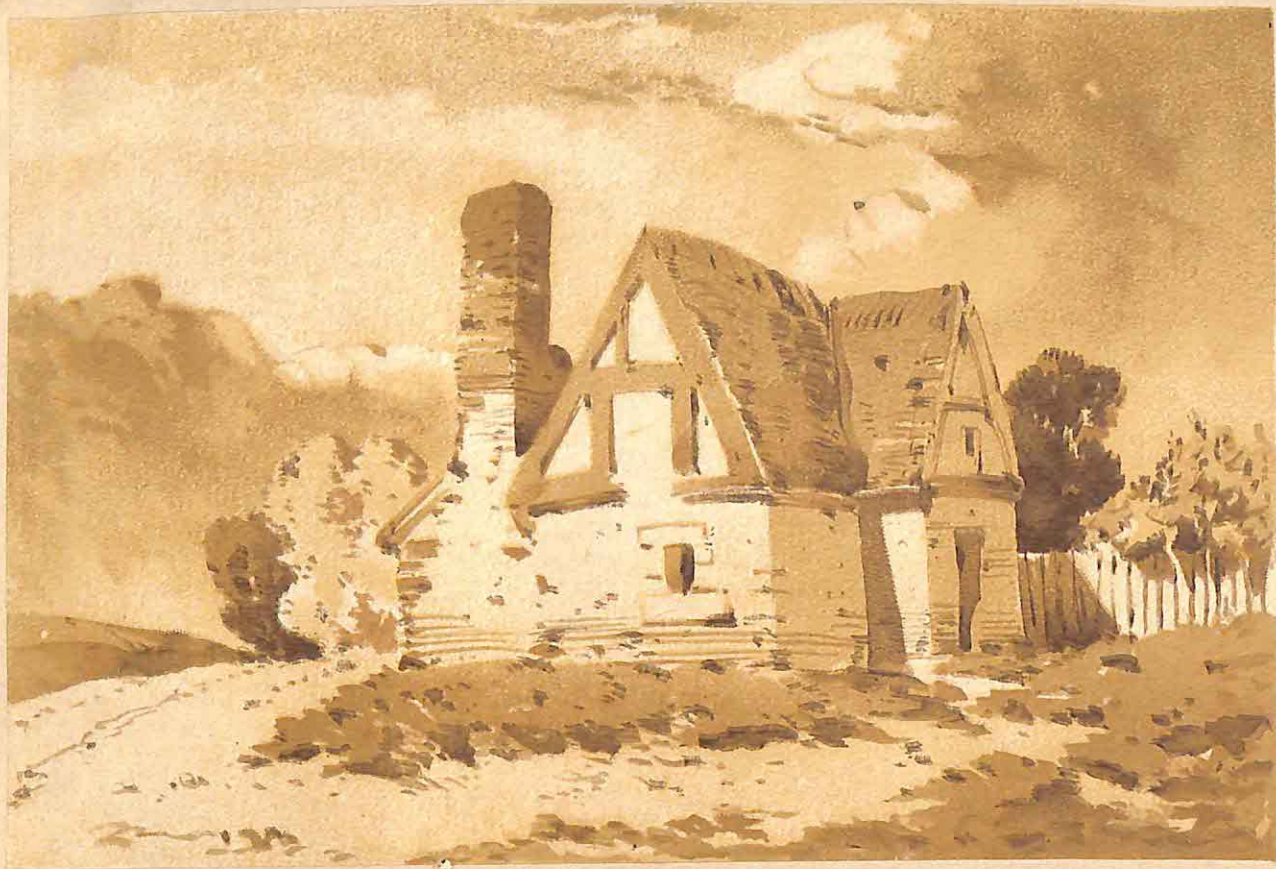
When this first wash is thoroughly dry, the next wash can be applied; its color is seen on the right of the sky and upon the cloud on the left; it is more weighty towards the top of the picture and it underlies the two dark masses of foliage. The patch of grass from which the front wall of the cottage rises should be painted in with the same color, and that to the right of the gable which is in shadow down to the front of the picture should also be painted in. The deeper shadows on the roof, the chimney, the ground color of the two dark masses of trees, and the distance in shadow on the left, all these will receive another tint still stronger than any of the others.

None of these washes must be laid on too solidly. If we examine the original closely we will find that little bits of light are left, through which the preceding colors or that of the paper are seen; it may not be that these can be exactly imitated, but wherever it is possible to lay on the color so loosely that little bits of paper are spared, the more will the effect of airiness and sparkle be given to the drawing.

Returning to the early washes we have to remark that especially for the palest tints the brush should be always well filled. When it is half emptied it should be re-filled and again applied before the edge of the advancing tint has dried, lest an unsightly mark spoil the evenness of the wash. If, when dry, the tone is found to be too weak, it may be strengthened by repeating the process; if it be only too weak in parts, it may be well to remoisten the surface with clean water, and then float in, when the paper is nearly dry, the color that is desired to be strengthened. For smaller washes the brush should never be so full as to lose its point, or it will be difficult to shape the touches with precision.

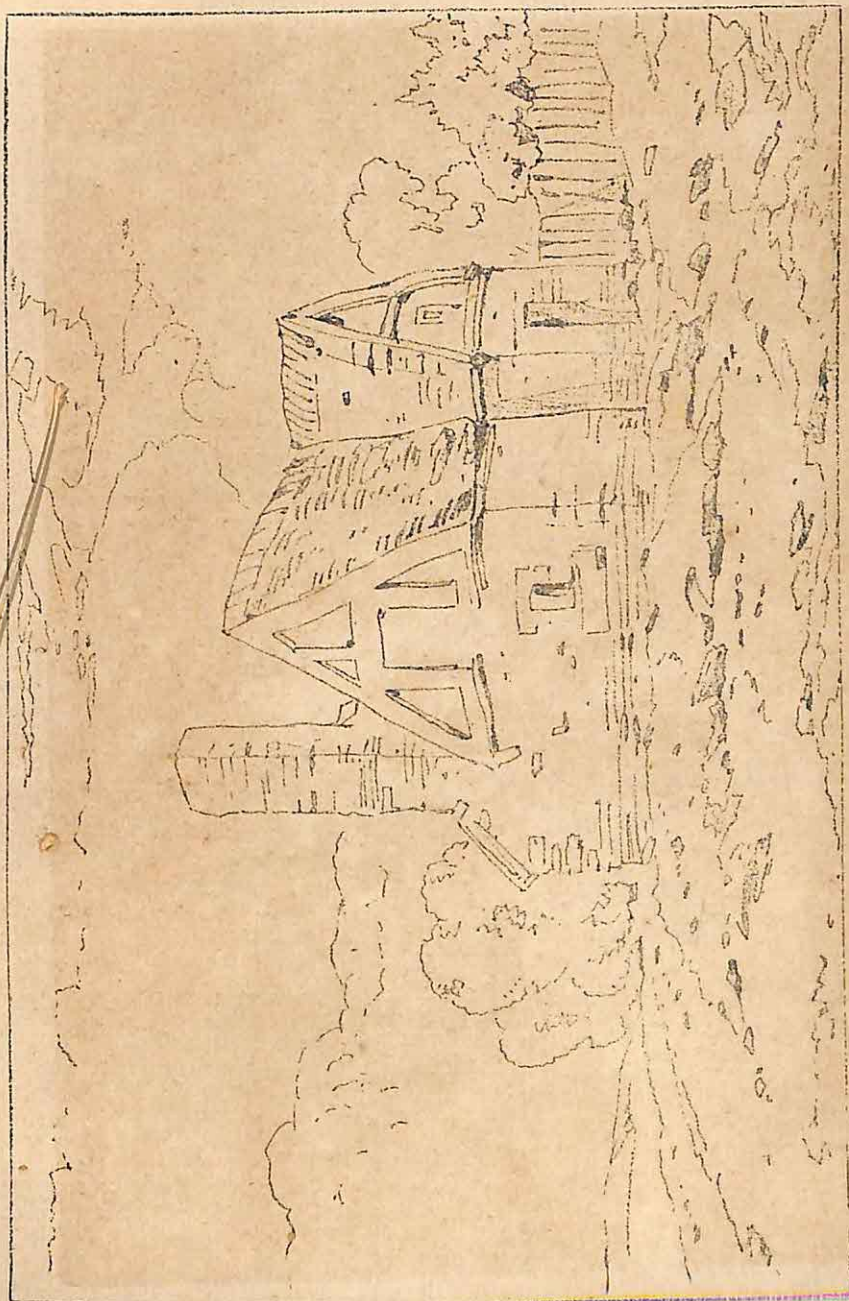
The paler shadows of the timbered gable and of the eaves may now be applied with a still stronger application of color than we have yet used. Some of the paler markings on the chimney, the horizontal lines on the walls, the first shadows on the





8      PLATE I.—COTTAGE IN SURREY





LESSON IN SKETCHING THE COTTAGE IN SURREY.



trees, and the first markings on the grass, may be successively applied with the same amount of color. The angular shadow on the paling will have been given with the same tint that was applied to the roof—it will be seen that the little bit of light is left at the top to cause the paling to tell out against the dark tree behind.

We supply an illustration (Plate II.) of the appearance that the work should present at this stage, showing how much of the detail should be left to the last. In Plate I. the drawing is represented in its completed state, and much depends upon the firmness and precision of the later work, which imparts value to all the rest.

The first color of the general detail can now be neatly put in with a fine brush, some more and deeper touches applied to the buildings, ground, paling, roof, and foliage (both light and dark masses of foliage), always leaving little bits of light that the under color may show through them. Some more touches of detail, a still deeper hue, may now be given to the dark ground on the left, some to the grass and foreground and then upon the roof, chimney, and house, working on one part of the picture while another is drying.

A still heavier tint of color may now be mixed, and will be required on some parts of the roof, to deepen the shadows of the eaves and timbers, and the chimney.

The picture should now be approaching completion. It should not be all done in one day, it is better to leave it at the "First State," taking it up at another time when the eye will be more likely to detect any errors. Should the picture seem too strong in color and uneven in parts, it is quite possible often to remedy this by rapidly passing a large flat brush, well charged with pure water, very lightly over the surface; indeed, many artists do this persistently with their pictures in order to give them atmosphere. In any case, however, we advise all detail to be left to the second day's working.

Care must be taken with the darkest parts of the foliage, so as to express it correctly. It will be well to practise on separate paper both the touches of the foliage and those required to express the turf and the tiles; they are all quite different, and have purposely been put into this little subject in order to teach the special handling of the brush required in each case. If our pupil have lost any of his little bits of light, they may be picked out by small touches of pure water, the superfluous moisture being lifted off with blotting-paper, and then smartly rubbed with a bit of wash-leather or a soft handkerchief.

We hope that a successful copy has been made of this first lesson; if not perfectly satisfactory it would be better to do it entirely afresh, than attempt to mend it by the use of body color or patching of any kind. Body color should only be used when experience has taught how to apply it with safety; in the hands of the beginner it does more harm than good. Indeed, many of our best artists totally prohibit its use.








## SCENE IN A WELSH VALLEY.

STUDY OF ROCKY FOREGROUND.—PLATES III. IV.

 HIS sketch is a great contrast in subject from our last study. It is not in itself so much of a complete picture, but it is nevertheless a most useful and necessary kind of practice for every student of Water-color painting. Nothing occurs so often in mountain scenery as a heap of boulders or broken mass of rugged rocks, and nothing is so useful for foreground studies. Many a young sketcher from nature can make a tolerable attempt at what forms the distance, or middle distance, of a picture, but fails completely with this part. He is bewildered by the vastness of the scenery and unable to grasp the necessary very small fragment, that in the hands of an experienced artist will suffice to form materials sufficient for a boldly treated foreground. To aid the young pupil, therefore, we have introduced the present example, and we represent it in two stages of development, in order to encourage him to do it as carefully and deliberately as possible. Although it may seem a somewhat trivial subject, we can assure the learner that it is really a most necessary piece of work, the making a good copy of which will afford him real pleasure.

Commence by making a most careful sketch. The distance will require to be done with the faintest possible touch, and yet firmly and with precision. Then mark the position of the sharply defined angles of the central mass of rock, and faintly sketch its square, general mass, adding the broken detail subsequently. The dark boulder—made deeper still in tint by being shadowed by a passing cloud—will next be outlined, and the squarely shaped rocks behind, on the right. Only draw the general form at first, coming back afterwards to sketch in the detail. Then proceed to sketch the block of stone below, also on the right, and the line of turf on which the rocks seem to rest. When all is blocked in and found to be correct, proceed to add the touches of detail, the tufts of turf and moss which enrich the stones and give sparkle to the grass. In drawing these blocks of stone care must be used to imitate the parallel lines of the stratified rock of which three of them are composed. There is much of this kind of laminated stone in Wales and Scotland, and the varying colors from cold grey to warm purple and rich browns, give a beautiful contrast to the richly tinted mosses and lichens which adorn them. Most of our mountain valleys are moist, from many springs and frequent rain, and such rocky bits gladden a land-











scape-painter's heart with their bold form and harmonious coloring. We have only to do with the form now, and the light and shade. The coloring in nature's tints will come in good time, we hope. The pencilling may possess some of the "effect" of the painted example, a stronger touch being used for the work as it seems to come nearer the eye. When the whole sketch is completed, we recommend that it be laid aside for four-and-twenty hours, and then, when the eye is unwearyed, compare it with the original, and some little errors will in all probability be detected, which can be easily remedied.

It is well to begin the operation of coloring early on a new day when the mind is fresh to the work and the hand steady. Soften all the pencilling with stale, clean bread crumbs. The lines of the foreground can be left pretty strong in a subject of this kind, but those of the distance should be rendered nearly invisible. Cover the whole surface over with a *very faint* wash of Yellow Ochre and Light Red, merely to soften down the crudity of the tone of the paper. Should these colors not be possessed by the pupil, a very weak wash of Sepia itself will answer the purpose.

When this preliminary wash is quite dry the legitimate painting may be commenced. The first application is a very faint one indeed. Mix a little color in a saucer, and test its strength on a separate piece of paper till its tint be found to match that (the palest part of color visible) which underlies the clouds and the mass of central mountain. Have it ready, but first moisten the paper with perfectly clean water, and when it ceases to shine and is *almost* dry, begin to paint in the pale undertint with a pretty full brush. The same color underlies all the big brown hill on the left, and all the surface of the dark boulder, and will be seen on parts of the central stones and under the brownish rock behind, and in patches on the foreground. All these patches must be imitated from the example with great care, and must be of the proper form: not negligently daubed on—neatly and cleanly painted.

By this time the sky will be dry, and a slightly deeper wash may be applied, and this time the form will be given to the clouds by the carefully manipulated touches of the brush. Again the brown mountain will be washed over, and this time the hue of the undertint will be as seen in the lower part, just above the grassy fringe. It is also advisable to paint this in after moistening the surface slightly with clean water, in order all the more readily to obtain the mottled effect of the wash in the original.

Again revert to the distance and paint in (this time on the dry surface) the bolder shadows and markings of the mountain side, and some of the darker clouds, gradually building up the darker portions, when the others are quite dry, and last of all, adding the stronger tints with rather deeper color. The sky and distant



hill may be complete—as each part of it was drying one color can have been used up wherever wanted upon the stones or foreground, and by this means constant employment found for all the color on the palette.

A third wash will be needed for the brown mountain, softening it off with clean water towards the bottom and carrying it all across the dark boulder, and using the same color to paint in part of the shadow of the dark rock on the right and some of the deeper shadows on the central mass of stone. The boulder will still seem too pale in hue, and in order to test it and its surroundings by its contrast of color, mix some tint of a much deeper tone than yet applied, and boldly paint in on the dry surface (taking care to test it beforehand and compare it with the original, that it be not too dark), not only the boulder but the deeper shadows of a few other places, as shown in the plate of the First State of this picture. These darker masses will serve to show if the distance be deep enough, or too deep in tone. It is probable that the distance and the sky, seen by the contrast, will need a little more working still, or some of the shadows may be rather strong; a little clean water swiftly applied will improve and soften them. Should, however, at this stage, the whole or greater part be spotty, or seem hopelessly dark, it would be well to sponge part of it out, or to hold the whole under a stream of pure water, and do the work in great measure over again. It is to be hoped that such a drastic remedy may not be needed.

In any case when the complete imitation of the First State has been reached it is time to commence to add the detail. There will be found to be three or four tints of this; commence with the palest and gradually add touch upon touch, giving narrow and careful examination as it is proceeded with, adding the deepest last of all with a fine full springy brush, well charged with color in every case, and laying on the tints boldly and decidedly, as is clearly shown in the example.

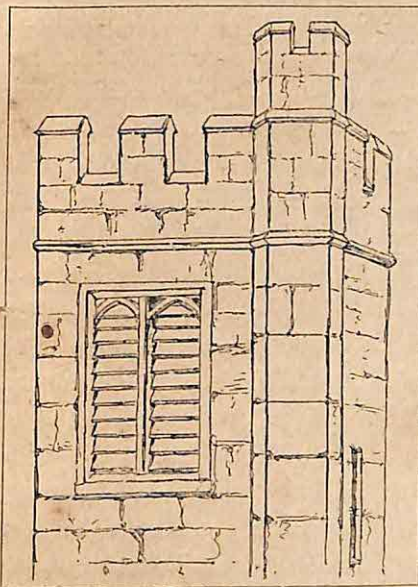
It is not likely that the young painter will do the various touches to express moss, grass, and strata, properly at first. We strongly advise him to practise each separately on loose paper till the knack of it is learned. A careful examination of the example will almost tell how the brush was held by Mr. Callow, and it is hoped that it will be discovered by this separate practice.

The brushes should not be too small for this work, a better style of touch is acquired by using a largish brush, well charged with color, but capable of preserving still a fine point, and it should be of pretty long and elastic springy hair, a "sable" if possible; if not, a good new "camels' hair" brush.



## SCENE ON THE UPPER THAMES.

PLATES V. VI.



THIS little subject may seem a great step in advance of our last lesson; we do not think, however, that it is much more difficult. The sketching of it should not offer any obstacle, and we expect that our pupil will make a good job of it. In this case the horizontal line is fixed at about a fifth of the picture, which of course shows that the sketcher was seated very near the edge of the water, and this affords more space for displaying the sky to advantage. The horizontal line being drawn in, the line of the distant hills is easily fixed by its help. It is better at first only to mark their upper outlines, then to indicate the upper line of the foreground where it runs up from the lower edge of the water towards the paling and wood on the right.

Begin at the upper point of the highest tree, mark its most projecting points on the left and on the right, and sketch its outline in; then the tree behind it which is in shadow, and afterwards those on the left, carefully fixing each salient point till they reach the water's edge; then proceed to put in the detail of the distant hill very lightly and delicately, the trees on the opposite bank of the river; and then the boat and fisherman may be drawn in. The masses of clouds and lines of the drifting shower can then be sketched, but so lightly as to be scarcely seen. Revert to the trees, and outline every little mass of varying shadow, to know where and how to represent them when they come to be painted; then the crisp touches of the foreground can be indicated with effect sufficient to form a lesson for the correct drawing of the detail with the brush afterwards—but by no means allow the sketching to approach the effect of a shaded pencil drawing; it must be as nearly as possible an outline.

As we have said before, the pupil, once it is drawn to satisfy his eye, may test



it here and there if he likes by measurement. When found to be correct, the whole surface had better be softened down by bread crumbs, especially in the distance, and then a very faint wash of pale Yellow Ochre can be put over the whole paper to fasten the pencilling and give a warm surface to help the general effect, and the process of painting had best be left to begin another day's work.

Mix on the palette a sufficient quantity of pale Sepia tint, as directed for the first picture. Having first moistened the whole surface of the paper with clean water, when nearly dry proceed to float on the first wash, which is much the same as the first tint for the cottage scene, but if anything a trifle lighter. Apply it boldly over the whole paper except where the fleecy white clouds appear, their edges must be defined by the brush and softened towards the left side while still moist with a little clean water.

Begin the wash at the left corner, where it is to be stronger than on the right, as the light comes from the right side; carry this boldly and quickly (charging the brush anew with color as it gets exhausted) towards the right side, gradually working downward. At the right side it will be observed that the coloring is very thin, in parts allowing the paper to be seen through. A convenient place to terminate the lower part of this first wash is where the darker clouds overlap one another towards the centre; their darkness will conceal any defect. The same pale wash can now be applied, in the same manner, to the centre and lower part of the drawing, keeping it a little fainter towards the hills; across them, the water, the trees, and the foreground, only stopping out any lights that appear about the stile and towards the front of the nearest bank. The color of this part of the wash is seen at the clouds near the horizon and also at the patch of trees on the top of the distant hill on the left. Our drawing should now assume its "First State."

The sky will now be dry, and another application of the same tint is to be applied in a similar manner, beginning at the left side and continuing it towards the right and downward, giving the additional strength that is required, only sparing out any pale clouds that appear in the original and softening their edges with a little clean water. This wash will be continued downwards to the clump of trees in the distance on the edge of the hill on the left (sparing them out), and again sparing out the light clouds touching the hill in the centre, and at the same time delineating their forms with the point of the brush. Part of the same wash can be added to the distant hills and generally to express their shadows.

A stronger tint can now be mixed and applied to delineate the shadow side of the dark masses of cloud; the angular direction of the rain clouds underneath to be expressed by the direction of the brush; while this is drying the centre tree





B 2

PLATE V.—SCENE ON THE UPPER THAMES.—FIRST STATE.



on the right can receive its ground color, little bits of light being left as much as possible. The same can be painted over the most of the other trees on the right, only saving out, or letting the wash grow paler, where the light strikes the lowest sprays on the right. The water will now be painted with horizontal lines, taking care to preserve the band of light on its surface towards the distant bank. The patches of grassy turf on the right will be supplied by the same color, and when the water is dry the touches for the trees in the distance along the water's edge.

A still deeper tint of Sepia may be required to give force to some of the strongest shadows of the clouds, but this must not be overdone. The upper edges of the hills can now receive their shadows, and the trees—both groups on the left. The middle tinted markings of shadow can now be given to the trees on the right, practising the use of the brush on separate paper till it is learned, so that no indecision or "wooliness" be evident in the copy. The boat and figure may now be painted in with its ground color, the line of shadow leading up to and below the trees, great care being taken to preserve the lights under the trees. The undertone can be given to the water beneath and to the left of the boat, taking care to preserve the lines of light by perfectly horizontal touches. A little more working may be required on the distant hill, but it must be kept pale to give it distance and air.

Before the last two deepest workings on the foliage, boat, foreground, and water are applied, we advise the drawing to be laid aside for a little while. When the eye returns to its work it will better see the amount of detail requisite for finishing. The less of the richest color that will do its work, the better. If overdone it will be very likely to give the copy a spotty appearance, which would spoil the whole.

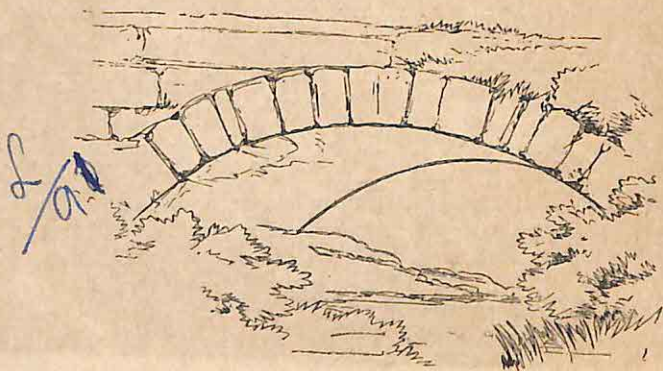
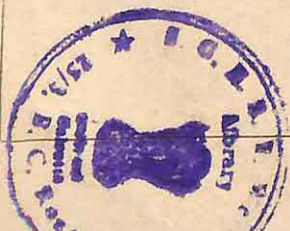






PLATE VI.—SCENE ON THE UPPER THAMES.—COMPLETED.



Acquired by V. J. M. M. M.  
 Date 3, 5, 05  
 No. 11191

7500 S. 1 E  
 7500 S. 1 E



## SCENE ON THE SOUTH COAST.

### PLATE VII.



IN this picture we have about six different degrees of intensity of tone. Rather more depth than usual is given to the pier, especially towards the richly tinted wooden extremity.

This treatment is not only required to express the deep olive brown color that timber acquires in such situations, but as a matter of pictorial effect, it forms an excellent lesson. It serves to "throw back" the perpendicular mass of chalk cliff in the middle distance; and also to enrich, by contrast of color, the fresh transparent waves of the English Channel, which nearly always bear the light hue imparted to them by the white chalky sea bottom.

Old piers, such as the one in this picture, are fast disappearing from the shores of the Channel; every two or three years, some new point of departure for "short sea passages" is selected, and as this point is always located at one of the old fishing-ports, the change dooms to certain destruction the picturesque wooden erection that was quite sufficient for the former traffic. We doubt not but that before many years, if it has not already happened, not a vestige will be found of the old, picturesque structure without which the present picture would be much less interesting; and we may therefore thank Mr. Callow for having selected it as one of the subjects of our Series.

Although simple, this picture deserves great care in copying. There is a look of freshness and "go" in both air and water that contrasts well with a little bit of the old sleepy town and the look of slow decay that is seen about the timbers of the old breakwater. The outline sketch of cloud, cliff, and pier must be most carefully rendered, and all the cast shadows very lightly indicated. The sketching of the water will need close attention and study, so as to be thoroughly understood by the youthful student.

We have a real horizon to this picture at about a fourth of the height; the sea at this part, would be in nature of a deep blue tint, by reflecting the shadow of the cloud which darkens the distant headland and also overshadows the water. But we are sketching it almost on the same level, and therefore all the distant water that is visible to us is little more than a line of deep color, broken here and there



by the lighter tint of a long rapidly-moving mass of lighter colored water, agitated by the breeze which carries the yacht out of port. This driving sea is very light in color, because it not only catches the strong sunlight but reflects the bright blue sky above.

It will be seen that where the upper line of waves breaks into foam, the little upward points of light impinge upon the dark distant water, and break its line entirely in some places. The strong cast shadow on the pier is also seen to extend to the water beneath, and across the picture to the right. A passing cloud above produces this effect; such things are constantly occurring in nature on a breezy day like this, and it is fortunate for us, as almost all the effect of our picture is given by this treatment of the subject. The force and color of the upper line of waves on the right is shown by the broken lines of horizontal shadow, where they tumble over one another, and the same is expressed on a larger scale on the dark water running out from the point of the pier. The old jetty breaks the force of the strong current, and gives the water time to reflect the shadow of which we have spoken before.

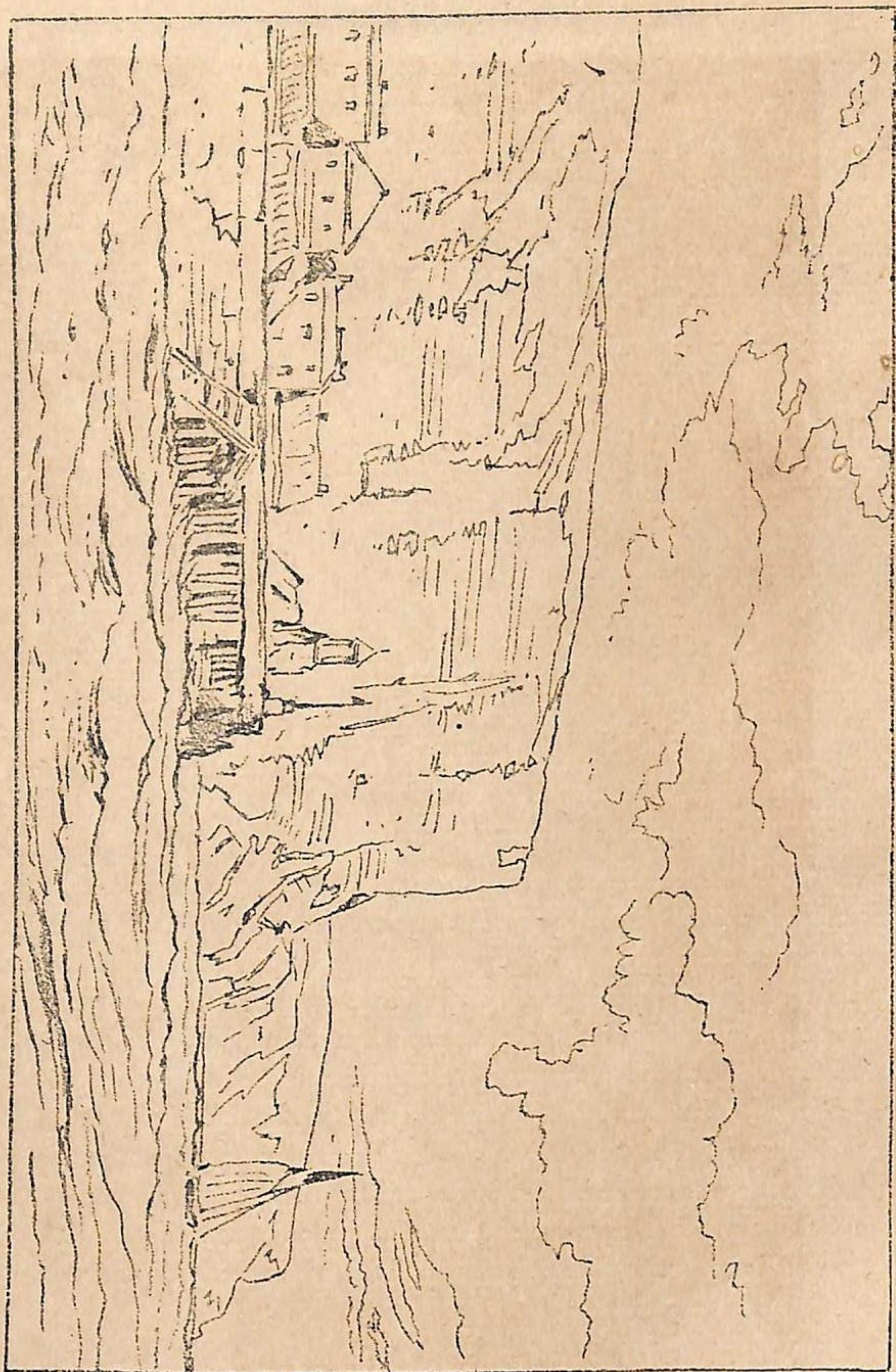
We have considered it necessary to provide a model sketch, on page 25, for the outlining, to which we must call our student's attention. All the little touches that give *chiar'oscuro* and detail to this part of the picture should be carefully copied as in this pencil outline sketch, so that they may be understood when the time for painting them is reached; in the same way we advise all the points of detail of the pier to be carefully noted beforehand.

We now come to the most difficult part, that is the mass of moving water in the front of the picture; it would take one of our best marine painters to do it full justice, and therefore our pupil need not be disheartened if he fail in his first attempts. The difficulty lies in expressing the rapid rush of the large wave on the right, and the moving, almost dancing motion, of the broken water in the centre and towards the left, where the waves break against the shingly bottom of the beach underneath.

A long discourse might be given on this part of the subject, and our young readers not be very much the wiser for it; example is better than precept in a difficulty like this, and the pupil had better make the best copy he can, and try to understand as he does it, what each touch of half-tint and deep shadow may mean as far as regards the broken water, and how the parallel lines of curve on the right express the trough of the rapidly rushing mass of the wave of smoother surface where the water is deeper.

Once all the sketching is complete, some bread crumbs will doubtless be required





LESSON IN SKETCHING THE SCENE ON THE SOUTH COAST.





PLATE VII.—SCENE ON THE SOUTH COAST.



to soften the pencil lines. Then tone down the surface with a faint wash of Yellow Ochre, and give it a very slight touch of Light Red to make it harmonize with the Sepia.

Mix the palest tint of Sepia, and have the second one ready as advised for the previous drawings. The color of the first tint is seen to underlie that of the cliff on the extreme left; the hue of the second will be seen in the lighter cloud above that part of the cliff.

Slightly damp the whole surface of the paper with clean water, and float in the palest wash of Sepia when it is nearly, but not quite, dry; carry it over the whole subject wherever the deeper tints are to follow in broad masses, saving out only the highest lights on the fleecy clouds, the parts of the cliff where patches of the perpendicular surface have recently peeled off, disclosing the chalky nature of the soft rock. The strong light is also seen on part of the *talus* near the water, the lights will be saved there on part of the sails of the yacht and on the highest lights of water in the front of the picture.

When the first is dry a further application of the same tint can be used to deepen the upper part of the sky where it requires it, and the light cloud in half tint on the right will require to be softened off where the hue of the first wash should be alone seen.

This further application of the first tint can also be given to parts of the water, and generally to help out the forms of the clouds; in fact the whole color that has been mixed may be used up in this manner, to gradually prepare the way for the coming deeper application.

The second mixing of tint may now be laid on. Some artists moisten the paper with clean water between almost all the washes of the sky; it certainly helps the airy effect, but we do not absolutely advise it, as with the heavy hand of the beginner it is apt to result in a woolly appearance. However our pupil may now be expected to have gained some experience, and may do it or not as he thinks best. The advantage of doing the later washes on dry paper is that a sharp edge may be left when he pleases, and the edges can be softened, when required, by the application of clean water.

As we have said, the second mixing of color will give the required depth of clouds on the left and those lower down on the right of the picture; the same tint underlies the whole of the distant promontory, the greater part of the water on the right of the picture (saving the lights along the edges of the surf and on the yacht), and on the houses, pier, and in crisp touches on the broken water on the front. The shadows on the front of the chalk precipice will also be supplied by it, and towards



the upper part, the almost horizontal lines which indicate its strata (and the curious lines of flints which are the characteristic of our cretaceous formation).

The third depth of wash may now be prepared; this will supply form to the edges of the clouds and depth to the deepest mass at the upper part of the left of the picture.

The detail of the green sward on the tops of the cliffs, their dark perpendicular fissures, and the markings in middle color of the distant promontory, the buildings, the stone and wooden parts of the pier, and the deep shadows of the water will now gradually receive their force.

A further mixture of color may now be applied; its depth will be seen in the darkest part of the grassy sward on the top of the central cliff. The rich verdure of the short grass on the surface of our chalk cliffs is a remarkable feature of these headlands, and its relative tone to that of the chalk itself is very well expressed in the monochrome of our example.

The same tint will be used to express the broken points of strong shadow over the houses on the distant promontory, and it will also give the required depth to the distant water.

We have already said enough to make our pupil careful in delineating exactly as in the original this very characteristic part of the picture. The yacht, and lines of shadow of the broken waves beneath and behind it, further markings of the dark water in the centre, and some of the lines of the wave to the right, can now be supplied. A great deal of this tint appears on the sea wall and wooden jetty; in painting both of these great care must be taken to save out all lights that appear in the original.

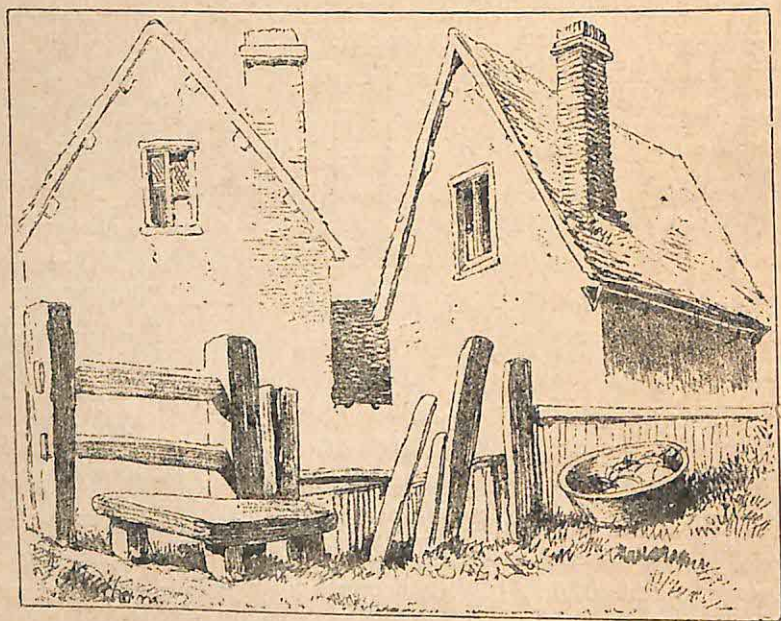
The copy should now assume a finished appearance, as far as regards the sky, distance, and middle distance. Held at some way off with the eyes half shut, and the original placed beside it, the pupil will be able to see if that part of the picture is finished to correspond with the example, and by this means he will easily detect what additional working may be required.

There are two depths of detail in the deepest markings of the central parts of the picture. Let the first of these be now applied, and with it most, if not all, of the deep shadows of the broken water should be given. The light all comes from the right side, consequently the left sides of the waves should bear the shadows. The broad sweeping curves of the large waves on the right should have been practised elsewhere before they have been finally applied to the picture. The little points of deepest touch of color, floating sea-weed, or shadow must have been firmly given; and the old wooden pier be made to stand out from the stone one, with the fullest



strength the Sepia will allow. Then adding about a dozen touches on the water, all of this last strong color (and a very slight one towards the stern of the boat), and our picture should be complete; that is to say if all the lights have been carefully spared out.

A few lines and touches of light (where the lower portion of the steps of the timber are covered with white barnacles or other incrustations) may have been lost, and if so will require to be taken out by sharp touches of a fine brush with clean water and the use of wash-leather, as previously described.





## STUDY OF A HIGHLAND VALLEY.

### PLATE VIII.



IN this wild scene the varying tints of distance go back behind one another in six or seven different gradations from the foreground to the farthest hill. All these must be carefully delineated with the pencil in the outline sketch (see page 31); and if each is viewed by itself as a separate piece of working it will simplify the labour of copying very much. This may seem a somewhat simple study to place so far on in the collection; but although possessing few distinctive features of subject, it yet occupies its proper position on the Hill of Difficulty, as will be found by the pupil when the rather elaborate detail of every marking and cast shadow has been carefully noted with the pencil.

All this pencil work must be reduced by bread crumbs to the greatest possible faintness, and then the introductory wash of faint Ochre may be given to prevent it from smearing and to tone down the paper. It is not difficult to detect the hue of the first wash of Sepia; it is seen in the upper part of the sky to the right, and may be carried over the most of the surface (the paper being slightly moistened first), saving out the white clouds, the bit of rock at the edge of the road on the left, the upper part of the bridge, and also sparing the lights on some of the stones at the left, on the water, and on part of the foreground.

A further application of the same tint can be given when dry to the places that require it, thus giving form to the white clouds in the centre and deepening the sky to the left and in the centre; the road and foreground at the right, the distance under the bridge, and the water generally and the foreground (save where the lights are left) will also need a little more strength.

The color of the second wash, which is seen in the under tint of the central hill, will now be applied, and will be found to supply the earlier markings for the mountain on the left, taking care to save the lines of light where the profiles of the









LESSON IN SKETCHING THE STUDY OF A HIGHLAND VALLEY.

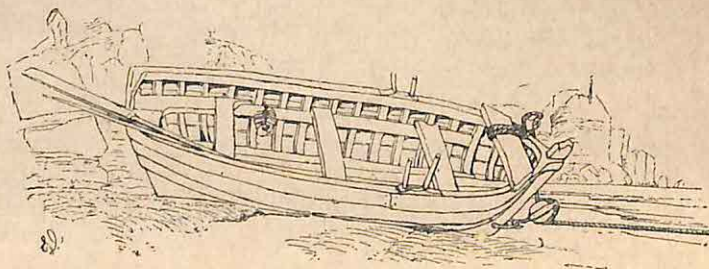


hills tell against the clouds or distance. This wash will be carried down to the bridge, rock, and road on the left and over part of the road itself, it will also supply the first and largest shadows to the foliage of the stunted trees and some detail under the arch. With a fine brush the lighter markings of the stonework of the bridge can be done with the same color, and the water will need deepening where it reflects some little shadow of the trees, and when this is dry, some of the earlier horizontal markings of the water can be applied on top of these washes.

A third tint, a little stronger, will supply the deepest shadows of the clouds and the first markings for the details of the hills. It is used a little stronger on the hills than on the sky, and serves to bring the bridge, foliage, the road, and rock on the left into still higher relief. Further detail can now be given to the trees; and if the centre hill on the left be not already deeper in color than the hill above or the bank beneath, it may require a little additional force.

Another tint, still stronger, can now be prepared; its color will be seen to form the darkest markings immediately over the bridge, and the same, very slightly diluted, will be needed to give the darkest touches to the upper part of the hills in the centre and on the left, and one or two little markings in the farthest valley. The undertint of the shadowed arch will also be given with the same color.

We will suppose that all the strong shadows in the centre of the picture have now been applied and all the lights carefully left; the trees and foreground will need a little more working, and then we should be nearly ready for the latest touches of all, which must be put in with Sepia in *nearly* its full strength for the darkest shadows of the arch and stones, and in its full strength for the horizontal lines of shadow in the water under the bridge; the deepest markings of the foliage and foreground must be well thought of before they are given, and then applied crisply without the slightest hesitation in the touch.





## OLD CASTLE BY THE SEA.

### PLATE IX.



AFTER the very full instructions which we have given with the last subject, this picture will not require so many directions either for its sketching or its painting. The landscape is mainly represented in shadow, and is of rather simple treatment. The horizontal line is placed a little lower down, at nearly a fourth of the picture, and this being sketched, and the three masses of hill, it will not be difficult to crown the centre one with the ruined castle and to delineate the trees and masses of rock at the water's edge. The outlines of the shadows on the hills had better be carefully but faintly outlined, and also those on the castle, trees, rocks, and foreground. Rather less time will be required for pencilling this picture, and yet it is worth doing as well as possible, and should be made absolutely correct. When this is done, it will still be better if the whole sketch be softened with bread crumbs, as advised for the other subjects. After all this, a careful artist will not fail to further enrich the outline by the preliminary faintest wash of Yellow Ochre.

This is intended to represent a more rapid piece of work than the last, and we hope that our pupil may be able to do it in that manner without exhibiting any appearance of his work being "scamped." The first Sepia wash should be of the tint seen in the sky above the tree, it should be carried over the whole of the paper, only saving out little bits of light at the extreme of the high lights on the foliage, on the lit side of the rocks, and the brightest bits of the foreground; this will have to be applied a second time to the sky where it is darker towards the right side.

The color of the second wash is seen on the castle, most distant hill, and indeed can be safely carried over all the hills, over part of the water, the shadow side of the rocks, and over most of the trees, but here again leaving little bits of light among the brighter parts of the foliage. We should have told our pupil that the sea will require softening towards the front of the picture when the first color is still moist by use of a little clean water in the brush.

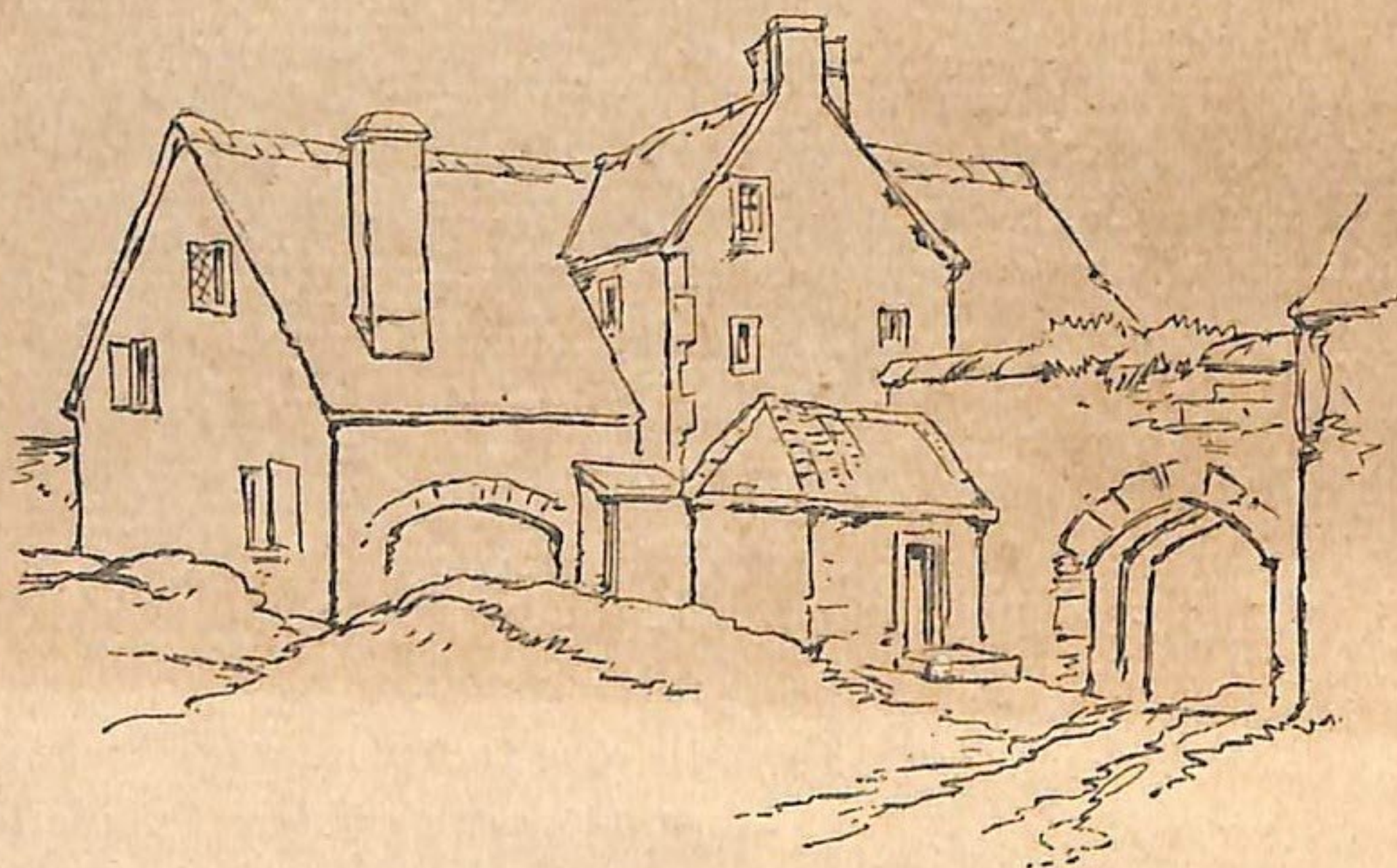
A third tint may now be applied, and the horizontal mass of cloud in the centre of the sky be steadily laid in, at first of its undertint, and when it is dry another application of horizontal character to give it its extra depth where required. The same mixture, but a little strengthened, will give the shadows of the castle and the hill on which it stands, and also the undertint for the greater part of the hill to the



left of it, great care being taken to stop out all the lights through which the under color is seen. The same color will suffice for the detail of the distant wooded hill on the right, care being taken to apply the touches with the exact curves of the original, more flat above, more curved below, to indicate the different kinds of broken surfaces. The water will get its middle tint of much the same strength laid on in perfectly horizontal lines; while this is drying the trees can receive their greatest masses of shadow, still leaving little bits of light here and there; the rocks can have their shadows painted, and some of the touches will be contributed to the foreground. Another application of color to the hill in the centre, above the rocks, will now be required, and yet another to give the deepest shadows to the lower part of the eminence on which the castle stands.

The deepest color except the very last may now be given to the water, a little more to the shadows of the rocks where they still require more depth; a few bits of light being left in the shadows of the largest block. Some more working in the deepest masses of the trees, and our little picture should be nearly if not quite ready for receiving its final effect by the sparing use of a fine brush charged with a richer tint of Sepia than we have yet applied. One or two strong horizontal touches immediately under the darkest part of the castle hill are required to show the greater depth of the still water at that place, and by its effect to throw back this part of the picture.

The rocks should now receive their final dark touches, boldly and firmly laid on, and the trees should receive their final touches for branches and strongest depths of shade. A few well-considered lines should give the last touches to the water and the foreground.









## VIEW OF WHITBY—LOW WATER<sup>and act cur</sup>

### PLATE X.



WHITBY is now one of the very greatest resorts of sketchers of the English school of landscape-painters. It is quaintly interesting, not only to the antiquarian, but to those who seek a healthy resort, or picturesque bold coast scenery: it is indeed a happy hunting-ground. A much more elaborate picture forms one of our Marine views in colors, but the present one is a necessary step for the beginner. The other view of Whitby represents a rolling sea covering all the sandy beach; but this picture, taken at low water, will be found to be a subject of an entirely different kind from the other. The sketching will require to be very carefully done in every particular of sky and landscape, and the drawing of the stranded vessel must be exactly copied. If our pupil have gone through the Marine pencil drawing-books of this Series he will have no difficulty in delineating the foreshortened hull, masts, spars, and rather tangled rigging of the ship.

The limestone cliff forms a bold object in the centre of the picture; the quay walls and lighthouses lie almost on the horizontal line, which in this instance is fixed at about a fifth. The crumbling headland on the right forms a good contrast to the almost vertical face of the promontory in the centre, and all this and its details should be sketched before the ship is drawn. The Abbey ruins and bits of crumbling wall on the top of the centre cliff must be carefully sketched, the forms of the clouds very slightly indicated, and then the vessel and its rigging can be drawn with firmer lines. The ropes must be very slightly sketched indeed, only to guide, their details being put in at the last with a very fine brush. The markings indicating the lines of seaweed left on the sands by the receding tide are very important for the effect, and must be carefully rendered, as they express the flat surface, and by their winding lines of perspective carry the eye gradually into the distance of the picture, and explain the wide expanse of sand. The lines of cast shadow cannot be too faintly drawn. When all is carefully sketched it will be well to make use of bread crumbs to soften the pencil lines generally, that none of them stand out through the paint. It may be as well to lay aside the drawing at this point when found to be unsatisfactory, on another day the whole sketch can be "fastened" by a very faint wash of Yellow Ochre, with the least possible tinge of Light Red added to tone it down.



We may now begin our Sepia painting. The tone of the first mixture of color is seen on the palest shadow of the central cliff. Let it be mixed up on the saucer, and some of the second one also, which would be seen in the color of the foreground immediately beneath the ship's hull. Slightly moisten the whole surface of the paper with clean water, and when almost dry proceed to float in the first wash of Sepia. From what the pupil has learned before, he will notice that the lightest parts of the whitish clouds, the strong lights on the perpendicular front of the cliff, and some little bits of light in the foreground are the parts that he must "stop out" in this wash. All the rest of the picture may be covered with it. Another application of the same color at the very top of the picture should be laid on the dry paper, and this should be used to give the sharply defined edges of the white clouds on the centre and right, those upon the left being softened off with a little clean water, using, for this, another brush. On the dry paper too the markings of the vertical cliff will need a little sharpening with a second application of the same pale color.

The second wash of Sepia may now be applied wherever it is evident in the original. It covers the whole of the rotten cliff on the right, some little bits of light being left to denote where the landslip exposes the lighter interior soil, and there is also a little bit of light to be preserved on the gable of the houses. The wash extends down to the lines of seaweed in the middle of the foreground, but is softened off with a little water towards the right corner of the picture. It is used to mark out the precipitous edge of the cliff beyond the ship and the round-topped hill which rises behind it, and to form the underlying wash of all the horizontal masses of dark clouds and under the horizontal lines of water below the pier. The sky will need in parts a second or even a third application of this same color, care being taken to sharply express, with lines nearly horizontal, the strata of the clouds, which are defined mainly by the strong lines of light.

When all the second tint has been applied, the third may be mixed. It is seen on the gable of the old Abbey, in various parts of the crumbling headland, on the shadows of the water along the horizontal line of the picture, at the base of the furthest cliff, and on the shadows of the pier and lighthouses. The hull of the ship is painted with it, and it will now begin to get its detail by little bits of light being left to mark its line of "ports," bow, and bowsprit gear. Care must be taken that the lines of the spars and also those of the ports, deck, &c., are at right angles to the inclination of the masts.

When the whole of this latest color has been applied, a still deeper one may be prepared. Its depth will be seen in the original, on the unbroken part of the bank on the right. The distance may require a few touches of it, and more lines to the



water where in shadow. The lines of seaweed and stones upon the sand will now begin to get their detail, and the masts and spars of the stranded ship; but great care must be taken that all work be done to the sky and cliff behind before a single touch of color is applied to the rigging; any attempt to work on the sky after the rigging is painted in would be utterly fatal to both. Some extra working of the last color used will be required to give strength to various parts of the foreground and middle distance, and, towards the end of the work, to the hull of the ship.

Then, last of all, should come the finishing touches of strongest Sepia yet used. Before we employ it, however, the cordage of the ship should be put in with the finest pointed brush available, and of the color used in the preceding wash. It requires an experienced hand to do this properly; it must be done with a brush and not with a pen, and can best be practised first upon spare paper till this delicate use of the point of the brush has been mastered fully. Then the final detail may be put in, taking great care not to overdo the touches.

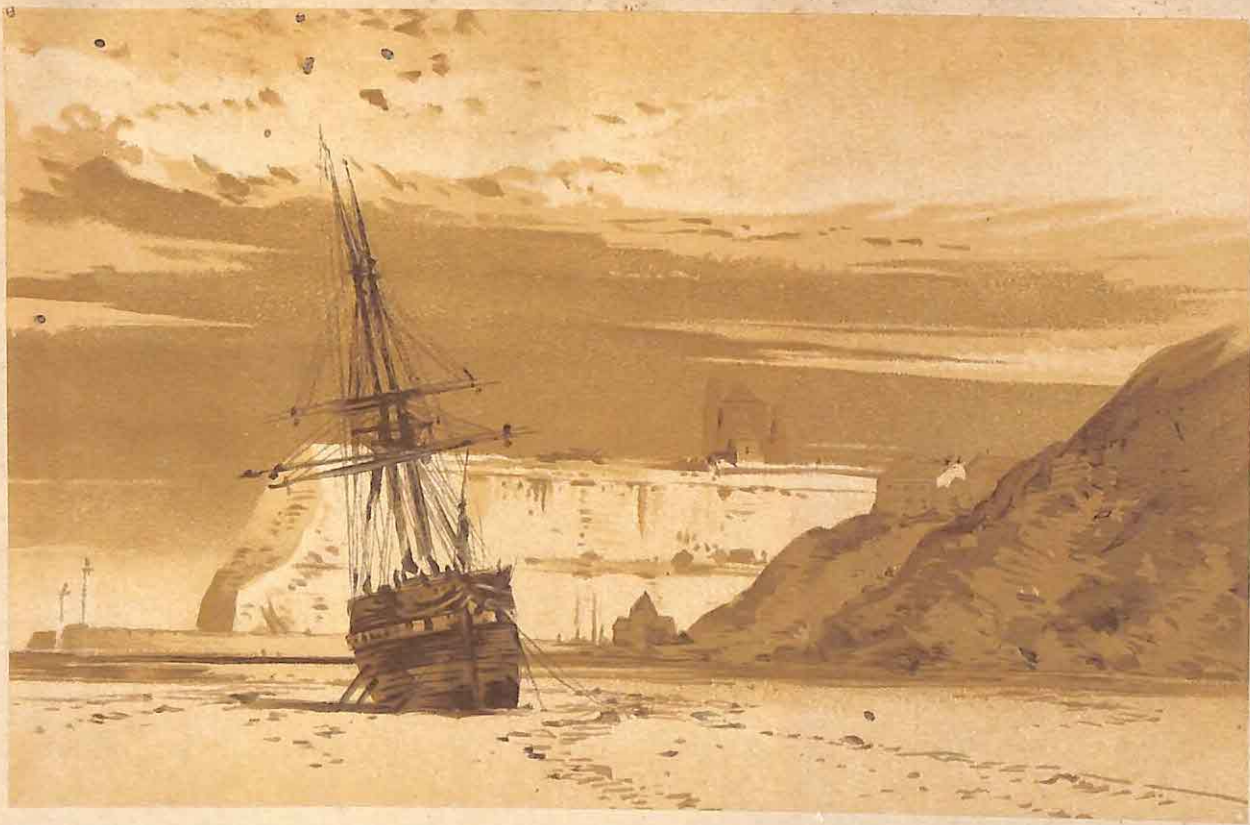
All the effect of this drawing depends on the firmness of the finishing touches on the clearness of the rigging and drawing of the hull of the ship, which must stand out well against the sky and distance; the sharp points of detail on the sand, and on the crumbling cliff. The whole is so well worth doing rightly, that we recommend our pupil, if he has not succeeded to his satisfaction, or near enough the original to secure one of Mr. Vere Foster's prizes, to try it all over again, and the success that he is likely to attain will fully compensate him for the additional work.

There is just a danger that the beginner's attempts in all the foregoing monochrome studies may be found, when nearly finished, to be rather "spotty," owing to the great quantity of detail that exists in them; if so, before the last application of detail has been given, if the distance be boldly washed over very lightly with a large flat brush charged with perfectly clean water, the desired improvement may be effected; but this must be done with great care, so that none of the earlier work is made to have a woolly appearance.

In all Sepia drawings a great deal will depend on a careful preservation of all the lights, and if even more of the little points of rough paper are left than in the original (in the foreground or in the distance), the sparkling effect which is the principal charm of a water-color drawing will have been all the better conveyed.

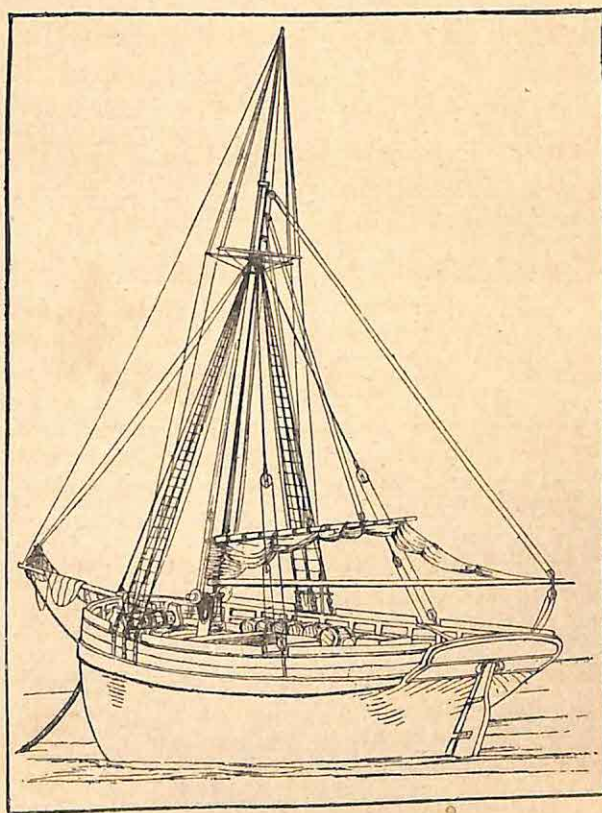
When our BEGINNERS have produced satisfactory copies of all the FIRST STAGE (Sepia) studies, they may safely proceed to the SECOND STAGE Series of Lessons, which, being by the same accomplished artist, Mr. Callow, are admirably







adapted for gradually initiating the young artist in the mysteries of color. But the latter should not be touched until the monochrome lessons have been fully mastered and understood. Then and then only will it be possible to make intelligent drawings in the puzzling variety of the natural hues of landscape. Indeed the present lessons in SEPIA should form a prelude to painting of any kind, even of Flowers, Animals, or Figure, as they teach the use of the brush and the theory of washes and detail, and gradually initiate the inexperienced, almost imperceptibly leading from mere light and shade to a knowledge of the use of all the necessary pigments required to express the manifold charms of color.





# VERE FOSTER'S WATER-COLOUR BOOKS.

→ New and Cheaper Editions. ←

## **Landscape Painting for Beginners.—First Stage.**

Teaching the use of One Colour. Ten Facsimiles of Original Studies in Sepia, by J. CALLOW, and Illustrations in Pencil. With instructions in easy language. In Three Parts 4to, 6d. each; or one volume, cloth elegant, 2s. 6d.

## **Landscape Painting for Beginners.—Second Stage.**

Teaching the use of Seven Colours. Twenty Facsimiles of Original Drawings by J. CALLOW, and many Illustrations in Pencil. With full instructions in easy language. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Animal Painting for Beginners.**

Twelve Simple Studies in Colours, drawn from Nature by STEPHEN T. DADD and E. B. STANLEY MONTEFIORE. With practical directions for Drawing and Painting. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Flower Painting for Beginners.**

Twelve Studies from Nature, executed in a Bold and Simple Style, with Lessons in Sketching and Colouring. With full instructions by ETHEL NISBET. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Simple Lessons in Flower Painting.**

Twelve Facsimiles of Original Water-Colour Drawings, and numerous Outline Drawings of Flowers. With full instructions for Drawing and Painting. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Simple Lessons in Marine Painting.**

Twelve Facsimiles of Original Water-Colour Sketches. By E. DUNCAN. With many Illustrations in Pencil, and Practical Lessons by an experienced Master. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Simple Lessons in Landscape Painting.**

Eight Facsimiles of Original Water-Colour Drawings, and Thirty Vignettes, after various artists. With full instructions by an experienced Master. In Four Parts 4to, 6d. each; or one volume, cloth elegant, 3s.

## **Studies of Trees.**

By J. NEEDHAM. A Series of Eighteen Examples in Colours, and Thirty-three Drawings in Pencil. With descriptions of the Trees, and full instructions for Drawing and Painting. In Eight Parts 4to, 9d. each. Also in Cloth Volumes—First Series: Foliage Contrasts, Oak, Ash, Beech, &c., cloth elegant, 4s.; Second Series: Fir, Larch, Elm, &c., cloth elegant, 4s.

## **British Landscape and Coast Scenery.**

Eight Facsimiles of Original Water-Colour Drawings, and many Illustrations after J. M. W. TURNER, R.A., with Instructions. By EDWARD DUNCAN, R.W.S. In Four Parts 4to, 9d. each; or one volume, cloth elegant, 4s.

## **Advanced Studies in Flower Painting.**

By ADA HANBURY. Twelve beautifully finished Examples in Colours, and numerous Outlines in Pencil. With a description of each Flower, and full instructions for Drawing and Painting by BLANCHE HANBURY. In Six Parts 4to, 9d. each; or one volume, cloth elegant, 6s.

## **Advanced Studies in Marine Painting.**

Eight Facsimiles of the Original Paintings, many Drawings in Outline after DUNCAN, and a number of reproductions of works by J. M. W. TURNER, R.A., accompanied by Descriptions and Practical Instructions for copying by an eminent Teacher. By EDWARD DUNCAN, R.W.S. In Four Parts 4to, 9d. each; or one volume, cloth elegant, 4s.

LONDON: BLACKIE & SON, LIMITED; GLASGOW AND DUBLIN.



## Animal Painting in England.

Advanced Studies after Landseer. With Descriptive Text by W. J. LOFTIE. Eight Facsimiles of Original Paintings, and numerous Illustrations of celebrated pictures by Sir EDWIN LANDSEER, R.A., and other Eminent Artists. With Practical Hints for Drawing and Painting Animals. In Four Parts 4to, 1s. each; or in one volume, elegantly bound, 6s.

## Children's Portraiture in England.

Studies of the Finest Works of Reynolds, &c. By W. J. LOFTIE. With Reproductions of Celebrated Pictures by Sir JOSHUA REYNOLDS, THOMAS GAINSBOROUGH, Sir J. E. MILLAIS, Bart., &c. With Practical Hints for Figure Painting. In Four Parts 4to, 1s. each; or in one volume, cloth elegant, 6s.

## Sketches in Water-Colours.

By T. M. RICHARDSON, and other Artists. A Series of Nine Pictures executed in Colours. With full instructions by an experienced Teacher. In Four Parts 4to, 1s. each; or one volume, cloth elegant, 5s.

## Illuminating.

Nine Examples in Colours and Gold of ancient Illuminating of the best periods, with numerous Illustrations in Outline, historical and other Notes, and full descriptions and instructions by W. J. LOFTIE. In Four Parts 4to, 9d. each; or one volume, cloth elegant, 4s.

*An Illustrated Catalogue of Vere Foster's Water-Colour Books, with Lists of Subjects and Reduced Engravings taken from the designs in Colours, will be sent post free on Application.*

## BLACKIE'S PICTURES FOR SCHOOL DECORATION AND OBJECT LESSONS.

*These Pictures have been produced by the highest style of CHROMO-LITHOGRAPHY, and in the most artistic manner. Two Pictures are mounted on each Board, and varnished, and eyeletted ready for hanging up.*

### FIRST SERIES AT 1s.

(On Boards measuring  $15\frac{1}{2} \times 10\frac{1}{2}$  inches.)

#### FLOWERS.

1. Chrysanthemum—Carnations.
2. Narcissi—Iris (Flower-de-luce).
3. Pansies—Christmas Rose.
4. Cyclamens—Clematis.
5. Marigolds—Group of Roses.

#### TREES.

1. Old Oak, in Surrey—Ash by Wayside.
2. Group of Elms on the Thames—The Great Ash.
3. Lombardy Poplars, English Scene—Group of Birches.
4. Elm Trunk—Old Chestnut.
5. Scotch Fir, Highland Scene—The Larch, Alpine Scene.
6. Pollarded Willows—Beech in Early Autumn.
7. Old Beech Trunks—Scene in Sherwood Forest.

#### FIGURES.—By Sir JOSHUA REYNOLDS.

1. The Age of Innocence—Miss Penelope Boothby.
2. The Princess Amelia—Simplicity.
3. The Strawberry Girl—The Blue Boy.
4. The Infant Samuel—Heads of Angels.

#### ANIMALS.—By Sir E. LANDSEER, &c.

1. Alexander and Diogenes—A Distinguished Member of the Humane Society.
2. The Monarch of the Glen—The Cavalier's Pets.
3. Suspense—Dignity and Impudence.
4. A Dog in the Manger—Horses coming home.

### SECOND SERIES AT 9d.

(On Boards measuring  $14\frac{1}{2} \times 9\frac{1}{2}$  inches.)

#### FLOWERS.

By ETHEL NISBET, ADA HANBURY, and other Artists.

1. Geranium—Single Dahlias.
2. Azaleas—Wild Rose.
3. Columbine—The Primula.
4. Pyrethrum—Daffodils.
5. Red Garden Rose—Clematis and Virginian Creeper.
6. Poppies—Daisies.
7. Bell-Flowers—Yellow Rose, "Gloire de Dijon".
8. Dog Roses—The Pansy.
9. Christmas Rose—Bird's Nest.
10. Sweet Peas—Cherries.

#### ANIMALS.

By S. T. DADD, E. B. STANLEY MONTEFIORE, and other Artists.

1. Geese—Ducks.
2. Head of Cart-horse—Head of Hunter.
3. Farmyard Scene (Cock, Hen, and Chickens)—Left in Charge (Shepherd's Dog).
4. Cow and Calf—Head of Highland Steer.
5. Fox Terrier and Pug—Cat and Kittens.
6. Mare and Foal—Donkeys on Blackheath.



# VERE FOSTER'S DRAWING-BOOKS.

PRICE TWOPENCE EACH NUMBER.

*Each Book contains a Supply of Excellent Drawing Paper for Copying.*

DETAILED LIST—WITH CONTENTS OF EACH NUMBER.

## FREEHAND SERIES (20 Numbers).

- |   |                                     |
|---|-------------------------------------|
| A 1—Elementary, Easy Objects.           | F 1—Flowers from Nature.            |
| A 2—Simple Objects.—Straight Lines.     | F 2—Flowers and Fruit.              |
| B 1—Straight Line Objects.—Flat.        | G 1—Ornamental Leaves.              |
| B 2—Straight Line Objects.—Perspective. | G 2—Ornamental Foliage and Fruit.   |
| C 1—Curved Line Objects.—Flat.          | H 1—Ornamental Objects.—Simple.     |
| C 2—Curved Line Objects.—Perspective.   | H 2—Ornamental Objects.—Advanced.   |
| D 1—Leaves from Nature.                 | I 1—Elementary Ornament.            |
| D 2—Foliage and Sprays.                 | I 2—Floral Ornament, Pateras, &c.   |
| E 1—Plants from Nature.                 | I 3—Anthemion and Ornamental Forms. |
| E 2—Simple Floral Forms.                | I 4—Advanced Outline Ornament.      |

## LANDSCAPE SERIES (12 Numbers).

- |                                       |  |
|---------------------------------------|--|
| J 1—Trees.—Oak, Fir, &c.              | K 3—Landscape.—Fully Shaded Drawings.      |
| J 2—Trees.—Beech, Elm, &c.            | K 4—Highly Finished Sketches, &c.          |
| J 3—Trees.—Ash, Chestnut, &c.         | L 1—Rustic Figures. By E. Duncan, R.W.S.   |
| J 4—Trees.—Larch, Lime, Willow, &c.   | M 1—Marine Objects.—Boats, &c.             |
| K 1—Landscape.—Sketching and Shading. | M 2—Fishing Boats, Coasters, &c.           |
| K 2—Sketches Boldly Shaded.           | M 3—Yachts, Vessels, Studies of Water, &c. |

## ANIMAL AND HUMAN FIGURE (16 Numbers).

- |                                     |   |
|-------------------------------------|---|
| O —Elementary Animal Drawing.       | O 8—Cattle, Sheep, Pigs, Goats, &c.     |
| O 1—Quadrupeds and Birds.           | O 9—Cattle, Lambs, Ass, Foal, &c.       |
| O 2—Poultry.—Various Breeds.        | O 10—Foreign Wild Animals.              |
| O 3—British Small Birds.            | O 11—Cats and Kittens.                  |
| O 4—British Wild Animals.           | Q 1—Human Figure.—Elementary.           |
| O 5—Horses.—Arab, Hunter, Dray, &c. | Q 2—Human Figure in Outline.            |
| O 6—Horses.—Racer, Pony, Mule, &c.  | Q 3—Human Figure in Outline (Advanced). |
| O 7—Dogs.—Seventeen Species.        | Q 4—Human Figure.—Slightly Shaded.      |

## GEOMETRICAL SERIES (10 Numbers).

- |  |                                      |
|--|--------------------------------------|
| R 1—Practical Geometry.—Simple Problems. | S 2—Drawing to Scale.—More Advanced. |
| R 2—Practical Geometry.—Circle, Ellipse. | T 1—Mechanical.—Initiatory Subjects. |
| R 3—Applied Geometry.                    | T 2—Details of Tools, &c.            |
| R 4—Solid Geometry.                      | T 3—Working Drawings, Mechanics, &c. |
| S 1—Drawing to Scale.—Simple Lessons.    | T 4—Details of Machines, &c.         |

## PERSPECTIVE—MODEL DRAWING—SHADING (14 Numbers).

- |                                       |  |
|---------------------------------------|--|
| U 1—Perspective.—Definitions, &c.     | V 4—Model and Object.—Advanced.            |
| U 2— " Picture Plane, Ground Plane.   | W —Shaded Models.                          |
| U 3— " Circles, Pyramids, Objects.    | X 1—Shaded Ornament.—Easy Shading.         |
| U 4— " Squares, Cylinders, Objects.   | X 2—Shaded Ornament.—Simple Shading.       |
| V 1—Model and Object Drawing.—Simple. | X 3—Shaded Ornament.—Advanced.             |
| V 2—Model and Object.—Advanced.       | Y 1—Architectural.—Plans and Sections.     |
| V 3—Model and Object.—Advanced.       | Y 2—Architectural.—Elevations and Details. |

Z—Blank Book. (40 Pages of Drawing Paper.)

*Also issued in EIGHTEEN PARTS at NINEPENCE EACH as a*

## COMPLETE COURSE OF DRAWING.

1. ELEMENTARY.	5. ORNAMENT.	9. CATS, DOGS, &c.	13. GEOMETRY.
2. OBJECTS.	6. TREES.	10. CATTLE, &c.	14. MECHANICAL.
3. PLANTS.	7. LANDSCAPE.	11. HORSES, &c.	15. PERSPECTIVE.
4. ORNAMENTAL FOLIAGE.	8. MARINE.	12. HUMAN FIGURE.	16. MODEL DRAWING.
17. DRAWING TO SCALE AND ARCHITECTURAL.			18. SHADING.



# POYNTER'S SOUTH KENSINGTON DRAWING-BOOKS.

**T**HIS New Series of Drawing Copies has been issued under the direct superintendence of Sir E. J. POYNTER, President of the Royal Academy. The examples have been selected for the most part from objects in the SOUTH KENSINGTON MUSEUM, and the Drawings have been made under Sir E. J. Poynter's careful personal supervision by Pupils of the NATIONAL ART TRAINING SCHOOL.

*Each Book has Fine Cartridge Paper to draw on.*

**Four Books, 4d. Each. FREEHAND DRAWING FOR CHILDREN. One Vol., Cloth, 2s. 6d.**

I.—COMMON OBJECTS.

II.—HOUSEHOLD OBJECTS, TOOLS, TOYS, &c.

III.—DOMESTIC UTENSILS AND APPLIANCES.

IV.—OBJECTS OF GLASS AND EARTHENWARE, GAMES, &c.

**Two Books, 4d. Each. ELEMENTARY FREEHAND DRAWING. One Volume, Cloth, 2s.**

I.—SIMPLE GEOMETRICAL FORMS.

II.—CONVENTIONALIZED FLORAL FORMS.

**Six Books, 4d. Each. FREEHAND DRAWING, ORNAMENT, FIRST GRADE. One Vol., Cloth, 3s.**

I.—SIMPLE OBJECTS AND ORNAMENT—*Flat*.

II.—VARIOUS OBJECTS—*Flat*.

III.—OBJECTS AND ARCHITECTURAL ORNAMENT—*Flat and Perspective*.

IV.—ARCHITECTURAL ORNAMENT—*Flat*.

V.—OBJECTS OF GLASS AND EARTHENWARE—*Perspective*.

VI.—COMMON OBJECTS—*Perspective*.

**Six Books, 4d. Each. FREEHAND DRAWING, PLANTS, FIRST GRADE. One Vol., Cloth, 3s.**

I.—LEAVES AND FLOWERS—*Simplest*.

II.—LEAVES, FLOWERS, FRUITS.

III.—FLOWERS, FRUITS, &c.

IV.—FLOWERS AND FOLIAGE.

V.—FLOWERS.

VI.—FLOWERS.

**Four Books, 1s. Each. FREEHAND DRAWING, SECOND GRADE. One Volume, Cloth, 5s.**

I.—FORMS OF ANTHEMION ORNAMENT, &c.—*Flat*.

II.—GREEK, ROMAN, AND VENETIAN—*Flat and Perspective*.

III.—ITALIAN RENAISSANCE—*Flat*.

IV.—ROMAN, ITALIAN, JAPANESE, &c.—*Flat and Perspective*.

**Four Books, 6d. Each. ELEMENTARY HUMAN FIGURE. One Volume, Cloth, 3s.**

I.—MICHELANGELO'S "DAVID"—Features.

II.—MASKS, FROM ANTIQUE SCULPTURE.

III.—HANDS, FROM SCULPTURE.

IV.—FEET, FROM SCULPTURE.

**Three Books, 2s. Each. ADVANCED HUMAN FIGURE. One Vol., Cloth, 8s. 6d.**

Book I.—HEAD OF THE VENUS OF MELOS.

Book II.—HEAD OF THE YOUTHFUL BACCHUS.

Book III.—HEAD OF DAVID BY MICHELANGELO.

**Four Books, 2s. Each. FIGURES FROM THE CARTOONS OF RAPHAEL. One Vol., 10s. 6d.**

Twelve Studies of Draped Figures. Drawn Direct from the Originals in the South Kensington Museum. With Descriptive Text, and Paper for Copying.

**Four Parts, 12s. 6d. each. THE "LIBER STUDIORUM." In Portfolio, 52s. 6d.**

A Selection from the "Liber Studiorum" of J. M. W. TURNER, R.A., for Art Students. Comprising Four Facsimile Reproductions in Mezzotint; 51 Facsimile Reproductions of the Etchings, and 37 Text Reproductions of the Finished Engravings. With Historical Introduction and Practical Notes. Detailed Prospectus on application.

LONDON: BLACKIE & SON, LIMITED; GLASGOW AND DUBLIN.